291 folding the strip in half, the men fold a small part of it obliquely, and then fold the strip once more so that the triangle is placed exactly over it. The strip is not folded stiffly, since owing to its natural roughness it has a tendency to unfold. As a result of this tendency, the tip folded in this fashion remains securely held in the knot along with the other tip.

As a rule, a man will prepare a new sheath as he gets up in the morning. The prepuce is pushed through the funnel in such a way that it projects beyond the smaller opening and is tied all around like the end of a sausage, remaining erect. Thus, the funnel is worn upside-down, that is to say, with the smaller opening on top and the larger rim facing toward the front (cf. Photos. 8, 63, and 68).

As may be seen in these photographs, the yellow color of the [832] inner-bark strip stands out clearly against the skin. In view of this, a desire to attract the attention of the opposite sex may be involved in the use of the sheath. At the same time, it is also [839] possible that the men assign to the sheath the same purpose that, [171] according to Krause (2, 204), the Karajá assign to their penis cord, that is to say, that of concealing the glans from the eyes of women. There is no doubt, however, that both sheath and cord serve as [75] protection against crustaceans and insects, such as ticks, for example. We have known cases where these parasites fastened their [825] proboscis [105:85] right at the opening of the urethra. The Tapirapé make no distinctions among these various kinds of little creatures and call them all tantevoga. [Ed., a paragraph is omitted.]

291 Small boys do not protect their member. Just as the Karajá [881] adolescents do not use the penis cord until their hair is cut for the [171] initiation, Tapirapé youths first use the sheath at the time of the haircut.

[524] The importance of the penis sheath to the Tapirapé is perhaps made evident by the fact that even the dolls made for fun were supplied with such sheaths (Photo. 77). [Ed., the last half of p. 85, p. 86, and all but the last paragraph of p. 87 are omitted.]

[105:87] The waist cord is called anchekuakuún or [283] chikoangkohúu in Tapirapé. It is made of cotton threads twisted [462] by the women on their thighs, but it is used solely by the men. The latter wear it so that it lies a good distance below the navel

285 belonged to the headdress called angkyngbetaoohó. [108:134]
292 that is to say, the same term written anhungitáu by Wagley with
[114] the addition of the augmentative suffix ho. Strips one to one and a half centimeters wide, taken from a leaf stem of the murití palm, are folded across in such a way that one tip projects three or four centimeters beyond the other (cf. Fig. 18). The jutting ends
[283] of all the strips lie on the same side when the folded ends are strung on a cord that is twisted clockwise and made up of four threads of vegetable fiber twisted counter-clockwise. The semicircular position of this cord forces the strips into a radiating pattern. In the particular specimen being discussed (Photo. 15), the folded ends are so tightly packed side by side and even on top of each other that the periphery of the semicircle they form measures 27 centimeters. To keep them in this position, the cord is tied with knots at the tips of the semicircle to prevent it from slipping. At a distance of 13 or 15 centimeters from the folded ends, the
• [283] strips are entwined with string twisted counter-clockwise and made up of two threads of cotton spun clockwise. These strings lie parallel to each other, close together, and they are dyed a dark brown color. The entwined band takes up from seven and a half to nine centimeters of the longer strip sections, which vary in length from 28 to 30 centimeters. On the side of the shorter section, the entwined band is coated with light-grey clay. The strips are held by this band in such a way that their tips lie a few millimeters apart. This, along with the already-mentioned crowding of the folded ends, produces the semicircular shape reminiscent of the
[774] form that the Tapirapé attribute to certain anchinga, that is to say, "shadows" or spirits, and by which they represent them. The periphery of the frame measures 135 centimeters, and its total width is 70 centimeters. The entwined band consists of 112 strings divided into units of four. These units are due to the fact that two pairs of strings are twined alternately around the strips, and that these pairs twine alternately around each other after their common entwining of each strip. This mutual and alternate penetration of both pairs of strings, with each pair always consisting of the same two strings, is due to the fact that the strings of one pair cross each other when they are entwined by the strings of the other pair. An irregularity arises when the strings of one pair cross twice between two regular crossing points of the strings of the other pair. Both

1:Baldus--66 E-6 (1935, 1947)1944-1949 SP22 Tapirapé SP22

of wood, plaited and woven material found by Von den Steinen (2, Figs. 96-118) among the Xingu tribes.

The cylindrical masks of the Tapirapé are also adorned with feathers (Photos. 72). In the daytime dances of these Indians, some of the male participants wear one or several red macaw tail feathers vertically on the occiput (Photo. 3). On such occasions they also wore the ear ornament (Photo. 21), which I acquired in Tamplitsúa and which I shall now describe. Two strings, twisted counter-clockwise and consisting of two threads spun clockwise, are tied to a cotton cord twisted clockwise and consisting of two strings twisted counter-clockwise and made up in turn of two threads spun clockwise. The first two strings mentioned are each folded in the middle and placed on the rope in such a way that on one side there is a loop, and on the other the two free-swinging ends. These ends are slipped through the loop and stretched to make a knot. Each end, after being slipped through a perforated palm nut, is attached to three or four tail feathers of the green cropendola (Ostinops viridis), which are yellow with black spots and up to nine centimeters long. The feathers are tied by the lower, denuded part of the stem, which is folded up at the tip for the purpose. When the cord is worn across the forehead and tied on the occiput, the feathers fall over the ears. All the threads are dyed with genipap. [Ed., the last two lines of p. 136 and the first paragraph of p. 137 are omitted.]

[108:137] According to Reverend Kegel, the Tapirapé adolescent at the initiation ceremony wears around his neck two cotton strips, three centimeters wide, which hang down in front to below the knees and in the back to below the calves. These strips end in tassels, and under the tassel is a palm-nut shell, its opening facing downward, surrounded with small breast feathers of the red macaw. On each arm the boy wears a cotton cord from which hang five of these shells with the same little red feathers.

To summarize: the Tapirapé feather ornaments are not only distinct from those of the Karajá, Javahé, and Kayapó visited by Krause (2, passim), from those of the inhabitants of the upper Xingu basin (Von den Steinen 2, 328), the Bororo (Colbacchini and Albisetti, passim), the Tupí tribe of the Urubu ((Lopes 2, passim), and the Tupinambá (Métraux 2, 130-148), but also much less numerous and varied than the featherwork in any of these tribes.

Baldus--Tr. 2-5 (1935,1947)1941-1949 SP22 Tapirapé SP22

size of the houses also varies, of course, with the number of their occupants. The ground plan of the village (Fig. 9) shows this numerical distribution, listed in Chapter 5, as it stood at the time of my visit.

Since I did not witness the construction of houses (*awuya-kam*, "to build a house"), the following description of the procedure is based on what my companion, Mr. Kegel, observed on a previous visit. In August, during the day, the men cut down tree trunks of varying thickness in the forest, as well as leaves of the so-called "wild banana" (*Heliconia* spec.) and of the palm called *macaba* by the frontiersmen of the Araguaia. These provide the beams, poles, and thatch for the houses. The Indians carry these materials to the site of the future village in the late afternoon, thus avoiding the daytime heat which would cause the "banana" leaves to curl in transit and the bearers to tire unduly.

The construction work begins around four or five in the afternoon. First, the framework of beams is erected. The vertical shafts are laid out in three parallel rows, both outer rows being of the same height and the middle one being higher. Thus, in house *a* (Fig. 10), the outer shafts are about 1.60 meters high while the inner ones are about 3.00 meters high, and this represents a general average for all the houses except the *takana*. In house *a*, the outer rows stand about 2.75 meters from the inner one, and the intervals between the shafts in each row (marked with circles in Fig. 9) are one meter, 3.40 meters, 3.90 meters, 3.25 meters, 3.50 meters, and 1.30 meters, respectively. Since these intervals are the same in all three lines, seven other rows of shafts result, which stand perpendicular to the others and divide the house into rectangular quadrilaterals. This division, which is socially important because it reflects the distribution of the occupants [110:194] into couples and nuclear families, is emphasized further by crossbeams that form the sides of the quadrilaterals and are tied with *embira* cord [Tr., bast fiber yielded by a tree] at a height of 1.60 meters when they do not rest on the forked tips of the outer vertical shafts (cf. Fig. 10 and Photos. 3 and 48). In addition, the inner vertical shafts are connected to one another with several poles (marked with circles in Fig. 10) at a height varying from 3.20 to 3.80 meters.

572 not far from the door, and every quarter of an hour a pair of dancers, singing in loud voices and hammering the ground with their feet, pass before the opening. The other occupants of the house also have trouble getting an uninterrupted night's sleep. After midnight it rains increasingly cold. Then the Indian takes a piece of burning wood from the fire beside his cot, breaks it into embers by striking it against the ground, and lays the pieces directly under his hammock. A small boy is asleep, curled up on a cot that is already too small for him. He has no mother to make him a new one. His long shea-bone trimbeté hangs down into thin air. Suddenly the boy moans; the mosquitoes and the cold have awakened him. He gets up, heavy with sleep, squats by the nearly burned-out embers of his small fire, and blows until the flame revives. Then he sits in his hammock once more, rubs the soles of his feet together to remove the light grey dust of the flour, and swings while sighing once in a while, "Aby, tanchié (Ai, mosquito!)." When daylight breaks dimly into the house, everyone awakens. The women get up first, blow on the fire, [942] place the pots upon it, fetch cotton and spindle, sit beside their [283] still prone spouses, and spin for a while. Then they set the spindle aside to fetch a few bananas for their husbands and themselves, stir the pots while the men get up, and thus, gradually, all the occupants of the house start moving.

[110:200] When they are in the village and there are no festivities underway, both sexes usually spend not only most of the night, but most of the day at home. For a while before and after sundown, however, they sit in the space fronting their house, which is called takupé, or in the plaza in front of the takana. At the [345] time of my visit, the men's house served as permanent dwelling only for the few initiates and for one or two bachelors. Other men would go in only to "have a chat" or to dance a little, and never stayed there for hours on end as do Bororo married men in their men's house. [Ed., the remainder of the section in Vol. 110, pp. 200-202, and the first page, p. 105, of the section in Vol. 111, as well as the first paragraph on p. 106, are omitted. Vol. 110, pp. 200-202, and Vol. 111, p. 105, contain data on Tupinambá houses.]

171 [111:106] These data show a certain similarity between 341 Tupinambá villages and Tamplitaua in the arrangement of the

/404 cont./
center stripe. Their women also make pottery. Their language differs from that of the Karajá; the two peoples do not understand each other. The relationship between the Karajá and the Tapirapé seems to have been peaceful in former times. With iron goods the Karajá bartered for net coverings, bows, arrows, stone lip-plugs, food, etc. The meeting place was a sandbank in the Rio Tapirapé, opposite a high steep bank, slightly below the place to which the Karajá ordinarily extend their annual fishing expeditions. The Karajá had taken advantage of this opportunity to abduct in secret the women and children in the places stripped of men. As has been mentioned above (p. 263), because of this there was finally a hostile clash between the two tribes about six or seven years ago; since then the Karajá avoid this spot, they no longer go so far upstream. The abducted women are used by the Karajá as slave women for work, as well as village prostitutes; the children are taken into the tribe. /Pl. 69 appears here./ /405/ /Ills. 262 and 263 appear here./

3. Observations in Karajá villages. In the villages of the Karajá I saw a total of two women, three maidens, and two boys from the Tapirapé. They were smaller and more delicate than /Ills. 264 and 265 appear here/ the Karajá. The women wore black incised tattooing on the chin and on the cheeks (see Ill. 262 a, b /see p. 339/). One girl was painted red on the face (Ill. 263).

In the way of objects that were supposed to come from the Tapirapé, I acquired the following in the Karajá villages near the Tapirapé mouth: the comb (kîwaî; Pl. 69, Ill. 1); its method of construction is identical with that of the Karajá, but the very regular plaiting pattern is different from that of the Karajá. The spindle (Ill. 264) with the double-conical wax whorl does not differ in any way from those of the Karajá.

The club (îwîrî, Ill. 265) is identical in form with the round clubs of the Karajá. One side of the front half of the club is grooved and flanked on either side by a raised strip which bears groups of cross-lines. The cylinder on the handle has three grooves; the handle is grooved and likewise has two strips with cross-lines and depressions.

[Text continues on p. 339]

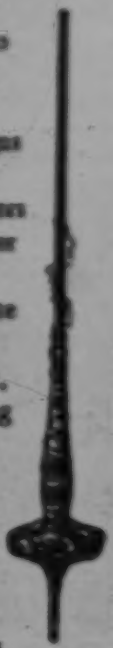
/405 cont./

Ill. 262 a, b.
Tattooing of the Tapirapé women.

Ill. 263.
Painting of a Tapirapé girl.

The whole-gourd vessel (kiléñ; Pl. 69, Ill. 2) bears carved designs similar to those of the Karajá; everything is very crudely executed, however. Of the two half-gourd vessels (kiléñi; Pl. 69, Ills. 3, 4), one is provided with a tassel made of red cotton threads; their designs are reminiscent of the Karajá carved designs, whereas the designs on the others are completely foreign and carved rather crudely and clumsily.

The doll (dïóho, Ill. 266) of white earth, of rhomboid shape, represents a Tapirapé /406/ maiden. A roll of wax, which is led from one corner down along the two adjacent edges, serves as hair. A parting and arm cuffs (red painting between two rolls) have been put on it. Moreover, the doll wears two ear-rods. In the center and at the four corners there are small holes that are connected with the center by means of one line to the sides and two lines to the top and bottom. The whole figure is five centimeters high and wide and three centimeters thick. It was made by a Tapirapé boy. Of



Ill. 264.
Spindle.

Ill. 265.
Club.
Tapirapé.

11.Wagley--1 E-6 (1939-1940) 1945 SP22 Tapirapé SP22

101 [16] The Tapirapé Indians live in central Brazil north of the Tapirapé River, a left tributary of the Araguaia located in the extreme south of the state of Pará. They speak a dialect of Tupi-Guarani, the most widespread aboriginal tongue in Brazil. In spite of a great decline in their population, they still possess a rich cultural tradition which is peculiar to them and which distinguishes them [173] from other tribes. Their customs and traditions are transmitted orally with great care from generation to generation. One of the most 88 interesting among them is the ceremony in which the youth assumes the status of a grown man. This change in status is marked by nearly all peoples. Among us, when a young man reaches the age of 21, he can vote, marry, sign documents, etc.; among many primitive groups, the youth proves that he has become an adult by undergoing torture or achieving success in the hunt.

Among the Tapirapé, this tradition is observed with a festival [302] of song and dance called "hair-tying," for henceforth the young man will wear his hair tied at the back of the neck in adult fashion. For 858 several years before the ceremony, the boy keeps his body painted [302] black with genipap, wears his hair cropped close to the head--"like a monkey," in the words of the Tapirapé-- is subjected to food restrictions, and has his arms and legs scarified until they bleed so he [304] will "grow strong." When he reaches 14 or 15 years of age, his [854] family decides that the time has come for him to become an adult.

88 At the close of the rainy season, the time of harvesting and [221] then of plenty for the tribe, the "hair-tying" ceremony is carried out. [302] For months beforehand, the youth allows his hair to grow until it comes [462] down to his shoulders. Meanwhile, mother and aunts weave threads [283] (cords) to adorn him, while father and uncles collect feathers with [237] which they make elaborate ornaments. All Tapirapé youths become adults through this rite; the sons of important men, however, and [554] those who were "favorite sons" (the Tapirapé elect certain children to preferential treatment) are much more richly attired than the others. The ceremony is costly to the family, and much time is needed beforehand to gather the necessary materials--macaw tail feathers, short [237] feathers of the blue macaw and parrot, breast fluff of wild ducks, cotton threads for the ornaments, and beads. All these items are [554] [435] valuable to the Tapirapé, who gauge their own wealth in these terms.